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PHONOGRAPH MONTHLY REVIEW

DECEMBER 1931

SPECIAL ARTICLES

Along the Memory Trail

By **FRANK DORIAN**

Assistant to the President, Columbia Phonograph
Company, Inc.

**Should Great Artists
Make Records?**

By **SERGEI RACHMANINOFF**

An Interview

Record Reviews

OUR STAFF CRITICS

Edited by

Agel B Johnson
Editor

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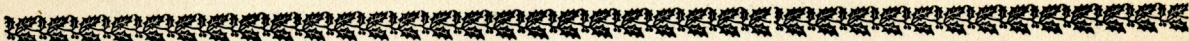
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Merry Christmas

by

REVEREND HERBERT BOYCE SATCHER

A GAIN the approach of the Christmas season bids us to be merry. For months the world has been floundering in a morass of uncertainty and gloom, until it seems as if the nadir must have been reached. Men's hearts have been seized and wrung and twisted by the demon—Fear. The old anchorages, the old comfortable security, appear to have vanished. Under these conditions it would seem to be difficult to be merry. But while these conditions are lamentable and must cause great searchings of heart in many places, we cannot allow them to overwhelm us. So whatever be the case we must make merry at the anniversary of the Christ-Child's birth. When that event took place and the Christian era was ushered in, the world seemed so very old, decadence was everywhere so evident, religious loyalties were so completely disregarded, that the end of everything appear to be imminent. But men said afterwards that angels sang a song of peace and good-will to simple shepherds watching their flocks on a far Eastern hillside the night a lowly Child was born in a stable at Bethlehem. Simple people, far from the sophisticated glamour of weary world centers rejoiced.

Almost two thousand years have passed, and again the world is weary. The religion of Love initiated by that Child at whose birth angels sang has spread itself over the world and has evolved a highly intricate and complex organization to enshrine its principles. But time, too, has come for us to realize that in everything we must hark back to simplicity. Two thousand years ago when the world was old and weary of complexity, it seemed there was nothing more to be discovered or found out, but we now know that there was then only a comparatively small area of the earth's surface, for instance, known to those jaded world-citizens. Today, when the world is again weary, most of the surface of the globe has been explored and charted, but worlds of wonder in the domain of science and spirit await the magic key which will unlock the door of these gardens of mystery. Already the science of acoustics combined with electricity has penetrated that domain and has given us the recording and reproduction of masterpieces with which to make merry at Christmas. So far we have only skimmed the surface of possibilities in this direction. This Christmas, while awaiting the further development of these possibilities, the PHONOGRAPH MONTHLY REVIEW family has added cause for rejoicing in the return of the beloved founder and editor, and so we say—MERRY CHRISTMAS!

Along The Memory Trail

By FRANK DORIAN

Assistant to the President, Columbia Phonograph Company, Inc.

"Some of us who are younger than Edison have no difficulty in remembering when his inventions—or his betterments of the others' inventions—were novelties. It seems to us that there were few houses that we frequented in our boyhood that were equipped with incandescent lights. And the phonograph was a great nickel-in-the-slot novelty in the World's Fair era—we can still hear the announcement about the 'Columbia Phonograph Company of N'Yawk and-a Paris' prefacing a playing of 'Manhattan Beach', as played by Sousa's United States Marine Band."

(Franklin P. Adams—"F.P.A." in New York Herald-Tribune, October 20, 1931.)

I LIKE F. P. A.'s whimsical humor immensely and reading his column, "The Conning Tower," in each morning's *Herald-Tribune*, is one of my daily enjoyments. But the faults and delusions of memory are aptly illustrated in his paragraph quoted above.

While the nickel-in-the-slot phonograph was not exactly a novelty "in the World's Fair era" (1893), it had at that time attained great popularity as a form of public entertainment, and it remained popular for ten years or more thereafter. So it is not surprising that F. P. A.'s memory associates it most vividly with the Chicago World's Fair of 1893.

F. P. A.'s memory plays a mean trick on him, however, when he associates the announcement about the "Columbia Phonograph Company of N'Yawk and-a Paris" with the World's Fair era. What he heard then, and the only way he could have avoided hearing it was by holding the hearing tubes away from his ears at the beginning of the reproduction—was about the "Columbia Phonograph Company of Washington, Dee See." Because in 1893 the headquarters and recording laboratories of Columbia were still in Washington. It was not until January 1st, 1897, that Columbia moved its head offices and studios to New York and the announcement then was changed to "Columbia Phonograph Company of New York."

In August, 1897, I sailed for Paris to establish Columbia's first European branch. Many weeks were spent in finding suitable premises, negotiating and executing a lease—(and a French lease is a formidable document requiring much time and legal advice for preparation, rag-chewing, and execution)—and in equipping the premises and getting everything just so for the grand opening. So that it was the early part of November, 1897, as nearly as my memory serves, before our first branch in Europe was opened at 34 Boulevard des Italiens, Paris. Consequently the announcement on Columbia records was not changed to "New York and Paris" until the later part of 1897 or the early part of 1898.

I hope you notice that I said "as nearly as my memory serves." I believe I have an

average good memory, but looking back over a period of more than forty years during which I made few if any written memoranda of daily events, it is a little difficult—almost impossible—to be sure that memory is not playing tricks with me. If we had realized in the early days of the industry that we were making history, we should probably have been more careful to jot down from day to day the things that would be worth remembering accurately, to separate truth from legend. So whenever I am asked to tell something of the early days of the phonograph industry, I realize how difficult it is to separate facts from traditions and I try not to trust memory too far. Strange as it may seem, I do not recall the precise date of opening of our Paris branch in spite of the fact that it was an epochal event in Columbia history as well as in my own life. I have a record of it somewhere, of course, but it is not available at the moment, so memory must serve for the time being.

The recent and universally regretted death of Thomas A. Edison has set loose a flood of stories about his life, his inventions, his early experiences and his outstanding achievements. Many of them are purely legendary, or based on memory that is as likely to be faulty as it is to be accurate, as in the case of F. P. A.'s paragraph quoted above. The one undeniable and unfortunate fact is that a truly great man has passed away. The details of his life and achievements will lead to endless argument and much controversy; but his fame will endure.

F. P. A.'s reference to the nickel-in-the-slot phonograph set my mind to running down a trail of long-past years in which the nickel-in-the-slot phonograph and the part it played in the development of the talking machine industry struck me as likely to be of interest to many present day phonograph record enthusiasts.

First of all, however, let's drop that mouth-filling term, "nickel-in-the-slot" and shorten it to "coin-slot"; not only for the sake of brevity, but for reasons which will be apparent later on.

The coin-slot phonograph made its bow to

the public in 1890. The issue of January, 1891 (Volume 1, No. 1) of "The Phonogram, a Monthly Magazine Devoted to the Science of Sound and Recording of Speech," (and the first periodical publication in the world devoted to the talking machine industry), contains an article under the heading "Bottled Music" in which the Washington correspondent of the Boston Transcript is quoted with regard to the Marine Band, "which may be called the President's Own, inasmuch as it supplies all the music at the White House . . . rendering itself immortal by having its most harmonious strains bottled in large quantities." Then he proceeds to describe the Columbia Company's daily recording of Marine Band selections, "which are thus recorded on wax cylinders imperishably for the entertainment of people in all parts of the United States, who have simply to drop a nickel in the slot and listen to the concert."

On another page in the same issue of *The Phonogram* is published a news letter from E. D. Easton, President of the Columbia Company, and dated November 10, 1890, one paragraph of which says: "We have more than one hundred nickel-in-the-slot phonographs on exhibition in the various drug stores, hotels, depots, etc. in our territory, and find these machines profitable."

I well remember the excitement and elation with which we placed our first coin-slot phonographs in public places, such as drug stores, hotel lobbies, railroad station waiting rooms, and bar rooms. In the beginning it was difficult to induce the managers of these various establishments to permit us to place the instruments in their premises, even though we offered them a liberal percentage of the receipts as an inducement. Before very long, however, their value, both as a source of income and as a means of attracting people into their premises, was so well established that we had more applications than we could fill and were in position to pick and choose those who would be favored by having a coin-slot phonograph allotted to them.

The early instruments were driven by small electric motors deriving their power from a storage battery, the latter concealed in a compartment in the base of the cabinet. The cabinet was rather ornate, but quite in keeping with the popular tastes of those days, and was of a height to place the coin-slot and the hearing tubes within comfortable reach of an adult person of average eight. A plate glass front exposed the upper part of the phonograph and the reproducing and operating mechanism, and watching the cylinder revolve and the reproducer feed itself across the record seemed to interest the public quite as much as listening to the music.

In the first model of the coin-slot phonograph, the listener started the machine running, after dropping the coin, by pushing a rod which extended outside of the cabinet, this action serving to start the electric motor, raise the reproducer from the cylinder, and push it back to the beginning of the record, and lower it into place, at which time the reproduction of the music started. Later on this crude method of operation was supplanted by wholly automatic mechanism in which the mere dropping of the coin was all that was necessary to start the phonograph in operation. This important improvement was entirely the invention and development of Columbia.

The care and maintenance of coin-slot phonographs, scattered widely as they were all over the city, entailed the employment of quite a staff of young men who were called inspectors. Each inspector had an allotted district. He used a bicycle to make his rounds and was required to visit each instrument in his district at least once every day, carrying with him a case full of cylinder records with announcement cards to match each record, and a small kit of tools. The records were changed daily and the cards containing title of selection, character of music and name of performer were inserted in space provided for them at the top of the cabinet. Each machine was thoroughly inspected, adjusted and oiled daily. A horse-drawn wagon with driver made the rounds of all machines daily, with a supply of batteries to insert fresh ones where needed and take away the exhausted ones for recharging. Of course there were emergency calls for fresh batteries or for adjustment of something that had gone wrong with an instrument, and these had to be taken care of in addition to the daily inspection service.

Even in those early days, when an infant industry was struggling to get on its feet and learn to walk, there were critics of the ethics of permitting such a wonderful instrument as the talking machine to be prostituted to the collection of such picayune coins as five-cent nickels. In the issue of *The Phonogram*, for March, 1891, there is an article under the heading "The Nickel-in-the-Slot Machine Defended" by W. Conyngton, an official of the Louisiana Phonograph Company. It purports to be an argument between the slot machine and the business phonograph as to their relative values and cultural importance in which, of course, the slot machine thoroughly justifies its existence. At any rate, the slot machine continued to increase in popularity and to enrich the coffers of the phonograph companies, and it is not violating a secret to say that it was the only regu-

lar source of income some of them had, and kept them alive much longer than they deserved.

The Columbia Company was the first to conceive and carry into effect the revolutionary idea of assembling a large number of coin-slot phonographs in one place, so attractively arranged and displayed that the public was tempted to visit it for the purpose of entertainment and further tempted to linger for hours, and spend many nickels, in enjoyment of the varied program offered. In 1893, the Columbia Company moved its business into larger premises on Pennsylvania Avenue, then the principal street of Washington. The building consisted of three floors and basement, each floor having an area of about 3,500 square ft. The front half of the ground floor was transformed into what we called a "slot machine parlor." A continuous line of mirrors surmounted by electric lights on brackets, ran along each side wall for the depth of the "parlor." A paneled ceiling with scores of electric lights outlining the panels and a color scheme of tasteful character made the parlor a very attractive place, while the lavish use of electric lights greatly enhanced its appeal to the public. I think I am safe in saying that the Columbia Phonograph Company was the originator of the idea of using incandescent electric lights symmetrically arranged, and far in excess of any actual lighting requirements, for decorative purposes as well as a means of attracting attention.

Some idea of the success of this novel plan may be gained from the fact that the receipts from the slot machines paid for the rental of the entire premises; and this proved equally true of similar places opened in other cities during the ensuing seven or eight years.

The success of the Washington slot machine parlor led to the establishment of a similar place in Baltimore; next in Atlantic City, where the Columbia establishment was one of the sensations of the boardwalk; then in St. Louis, New York, and other cities in the United States, followed by Paris in 1897; Berlin in 1898; and London in 1900. In all of those places, the most prominent part of the premises was given up to the slot machine parlor and the arrangement, decoration, and lavish display of electric lights closely followed the original installation in Washington. In each of these places fifty, sixty, or even as many as one hundred slot machines were arranged around the walls or grouped back to back in the open floor-space, sufficiently far apart to allow visitors to make their way from one machine to another. It was no unusual experience in all of our

establishments to have the crowd so dense that people would line up to take their turn at each machine and others would be waiting on the sidewalk outside for a chance to get in.

The introduction of the coin-slot phonograph to European countries undoubtedly did more than any other one step to create instant and overwhelming popularity for the talking machine in those lands, and incidentally, but by no means unimportant, it produced handsome revenues which considerably hastened our rapid expansion abroad. I have already told how the slot machine receipts were so large that they paid our entire rent expenses in America. This proved equally true in Paris and other European cities, notwithstanding the lower value of the coin by which the machine was operated. We had to build the instruments for Paris to receive the ten centime copper coin, which was almost as large as an American half-dollar, but had a value equivalent to only two cents of our money. Similarly in England, the instruments were adapted to the penny coin, of about the same size and value as the French ten centime piece. In Germany we were a little more fortunate, as the popular coin there was the ten pfennig piece, a nickel coin very nearly the same size as the American nickel but worth at that time about two and one-half cents of our money. The immense popularity and revenue-producing result of introducing the coin-slot phonograph into Europe may be measured by my earlier statement that it provided the rental price of our entire premises, which in Paris, London and some other of the larger cities comprised entire buildings of three to five floors in the most expensive districts and on the most important streets.

I shall never forget the lesson I got in musical appreciation immediately following the opening of our first establishment in Paris. It had been our experience in the United States that popular and comic songs, dance music, and the lighter forms of music of all kinds were most appreciated. While we always equipped a small number of the instruments with such of the better class of music as was available on records in those days, the number of coins they collected was pitifully small in comparison with the receipts from the lighter class of selections. It was natural, then, to follow the same plan in equipping the machines in our Paris establishment on our opening night. Not more than ten percent of the total number of machines contained vocal selections from the Grand Operas, orchestral or band excerpts from musical classics, and similar music of the better grade. But as the evening wore on,

we noticed that instruments containing the latter types of selections were patronized far more generously than any others, and when the coin boxes were opened and their contents counted, we were amazed to find that they had collected three to four times as much as the best patronized of the more ephemeral music. Next day we increased the proportion of better class music, with similar results; and that process went on until we reached a point where considerably more than half of the total number of phonographs were supplied daily with music of the best type possible to record on cylinders. And for years thereafter, as long as we maintained the slot machine parlor in Paris, we found it necessary to give the public a greater proportion of classic and semi-classic music than of other kinds. It was a revelation to me and firmly established in my mind the conviction that the French people, as a whole, have a far more comprehensive knowledge and intelligent appreciation of the best in music than those of the United States. In our later experiences in Berlin and London, while we found a much higher standard than that of the United States, the difference was not nearly so marked as between France and America.

F. P. A.'s amusing version of the announcement which preceded the selection on

all Columbia cylinder records tempts me to say a few words in defence of that long-discarded policy. In the early days of record making, that announcement was as interesting to the public as the music itself. To "hear a machine talk" was of itself amazing to most people then and the oral announcement was listened to as eagerly and enjoyed as thoroughly as the rest of the reproduction. Columbia records, even in those early days, found their way into all parts of the civilized world and some of the semi-civilized portions. No one thing probably contributed so much to the rapid growth and expansion of Columbia's business and, indeed, to the universal acceptance of the talking machine as a means of entertainment, instruction, and the cultural influence of music in the home, as that announcement at the beginning of each record. It was advertising, of course, but in a broad sense it was merely the forerunner of the present radio-broadcast method of advertising; and it is not too much to say that the talking machine industry as a whole is largely indebted to it for a more rapid public acceptance of the phonograph as a true musical instrument than would otherwise have occurred, and hence, for the ensuing prosperity that all manufacturers of phonographs and records throughout the world subsequently enjoyed as a result of Columbia's novel advertising method.

Should Great Artists make Records?

By SERGEI RACHMANINOFF

The world-famous composer and pianist (in an interview)

NOT long ago I was asked to express my opinion as to the musical value of broadcasting. I replied that, to my mind, radio has a bad influence on art, that it destroys all the soul and true significance of music. Since then many people have appeared surprised that, disliking wireless, I should lend myself to recording for the gramophone, as though the two were, in some mysterious way, intimately connected.

To me it seems that the modern gramophone and modern methods of recording are musically superior to wireless transmission in every way, particularly where reproduction of the piano is concerned. I agree that piano recording was not always so successful as it is today. Twelve years ago, when I was making my first records with Edison in America, the piano came out with a thin,

tinkling tone. It sounded exactly like the Russian balaika, which as you may know, is a stringed instrument resembling the guitar. And results produced by the acoustical process in use when I began to record for "His Master's Voice" in 1920 were far from satisfactory. It is only the perfecting of electrical recording during the last three years combined with recent astonishing improvements in the gramophones themselves that has given us piano reproduction of a fidelity, a variety and depth of tone that could hardly be bettered.

I have no hesitation in saying that modern piano recordings do the pianist complete justice. I feel that my records can only help to increase my prestige as an artist. Not that excellent results are by any means limited to my own work. I have heard many

fine records by many different pianists and in every case the essential of the individual artist's performance have been captured and preserved.

In fact, through the medium of the gramophone we can now offer the public performances closely similar to those we give on the concert platform. Our records should not disappoint the most critical listener who has heard us in the flesh; to the millions who have no opportunity of doing so, they convey just and accurate impression of our work. In addition, what is to me most important of all, recording for the gramophone enables the artist to satisfy himself.

For I am by nature a pessimist. It is so seldom that I am sincerely satisfied with my performance, so often that I feel it could have been better. And when making records it is actually possible to achieve something approaching artistic perfection. If once, twice or three times I do not play as well as I can, it is possible to record and re-record, to destroy and remake until, at last, I am content with the result.

Can the radio artist, who has no opportunity to hear how his performances come through ever know a similar satisfaction in his work? Myself, I dislike radio music and listen to it very seldom. But from what I have heard I cannot believe that the best broadcast performance imaginable would ever satisfy a sensitive artist.

On this account alone, I deplore the present depression in the gramophone industry. It is curious fact that when I began working for a gramophone company ten years ago business was excellent, though only indifferent records were available. Yet today when we have first-class recording business is worse than it has ever been. For this, I can only think that the universal craze for radio is to blame.

Not for a moment would I wish to belittle the scientific value of broadcasting, its wonders, or its benefits to humanity. I can well imagine that if I were exiled in Alaska, for instance, I might be grateful, for even the pale ghost of music the radio would bring me. But to listen-in in great cities like London and New York when one could actually be present in a concert hall—to me that would seem sacrilege. Radio is a very great invention but not, I think, for art.

To compare the ultimate musical value of broadcasting with that of the gramophone is to realize that the gramophone has bestowed upon the executive musician one priceless gift—permanence for his art. You listen to a broadcast recital. The next moment it is

finished, gone. But a gramophone record can preserve for ever the playing and singing of the world's most distinguished artists. Think what it would have meant to us today could we possess records made by Liszt, the greatest pianist who has ever lived. Yet we can only dimly imagine what his playing must have been. Future generations will be more fortunate in that the finest modern musicians, through their records, will be something more than names to those who come after them.

I can imagine no more striking example of the gramophone's power to re-create the personality of dead genius than an experience of my own, when in 1918, I first went to America. It was in New York I was given the opportunity of hearing some records made by Count Tolstoi shortly before his death in 1910. Having known Count Tolstoi, whose friendship had greatly helped and influenced me at a very difficult period of my early career, I was naturally keenly interested. The records, made on his estate in Russia, were simply speeches, one in Russian, one in English, explaining his philosophy of life. Yet when the machine started and I heard again his voice, perfectly reproduced down to the curious little husky cough characteristic of his speech, it seemed that Tolstoi himself had come to life. It was a marvellous experience. Seldom have I been so deeply moved. Never, never can I forget the impression the sound of that voice, so long silent, made upon me. But the tragedy of it is this. During the past ten years I have tried continually in America, in Russia, to obtain those records. No one can tell me what had become of them. Unique and irreplaceable they have apparently vanished beyond recall.

To return to my own work for the gramophone, I have felt most satisfied with those records made during the past three years. These include my own Piano Concerto, Number Two, which I recorded with the Philadelphia Symphony Orchestra under Stokowski, Schumann's "Carnival" recently issued in America, the Chopin "Funeral March" Sonata, which I believe is not yet published and the Grieg C Minor and Beethoven G. Major Sonatas for piano and violin in partnership with Fritz Kreisler.

Do critics who have praised those Grieg records so highly realize the immense amount of hard work and patience necessary to achieve such results? The six sides of the Grieg set we recorded no fewer than five times each. From these thirty discs we finally selected the best, destroying the remainder.

To make records with the Philadelphia Symphony Orchestra is as thrilling an experience as any artist could desire. Unquestionably they are the finest orchestral combination in the world; even the famous New York Philharmonic, which you heard in London under Toscanini last summer, must, I think, take second place. Only by working with the Philadelphians both as soloist and conductor, as has been my privilege can one fully realize and appreciate their perfection of ensemble.

Recording my own Concerto with this orchestra was an unique event. Apart from the fact that I am the only pianist who has played with them for the gramophone, it is very rarely that an artist, whether as soloist or composer, is gratified by hearing his work accompanied and interpreted with so much sympathetic co-operation, such perfection of detail and balance between piano and orchestra. These discs, like all those made by the Philadelphians were recorded in a concert hall where we played exactly as though giving a public performance. Naturally this method ensures the most realistic results, but in any case, no studio exists, even in America, that could accommodate an orchestra of a hundred and ten players.

Their efficiency is almost incredible. In England I hear constant complaints that your orchestras suffer always from under-rehearsal. The Philadelphia Orchestra, on the other hand, have attained such a standard of excellence that they produce the finest results with the minimum of preliminary work. Recently I conducted their superb recording of my symphonic poem, "The Isle of the Dead," now published in a Victor album of three records which play for about twenty minutes. After no more than two rehearsals the orchestra were ready for the microphone, and the entire work was completed in less than four hours.

Of all our own music-making, silence must some day be an end. Formerly, the artist was haunted by the knowledge that with him his music also must vanish into the unknown. Yet today, he can leave behind him a faithful reproduction of his art, an eloquent and imperishable testimony to his life's achievement. On this account alone, I think that the great majority of musicians and music-lovers alike cannot hesitate to acclaim the gramophone as the most significant of modern musical inventions.

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Record Wear

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have now in my possession nearly 2,000 records. It is not a library, only a collection.

It is my desire to take a fling at a few fellows. If you care to publish any part of it, please use the signature attached to the letter at its close.

Slants on record wear continue to crop up from time to time. Why, I do not understand.

Have been purchasing records now for approximately six years. Records are played daily in my home. Some of the records acquired, of course, are great favorites, which have been played again and again. Yet there are no worn-outs in the collection; and there have been no replacements.

The combination is in my home only a little more than a year. Up to the time of its acquisition we used a Lawson phonograph equipped with a goose-neck tone-arm. Then the weight on the point of the needle was somewhat more than 8½ ounces. Being careful of my records, I used only Hall fibres.

When the new machines came along about 1925, I purchased a new tone-arm for my instrument, and a Meltrope sound-box. With this outfit I had much less weight on the needle; and was then using Euphonic and Sympathetic fine-gauge needles, and Edison-Bell Chromic (Electric). The alignment was not good for the new tone-arm was too long—the point of the needle extending nearly an inch beyond the turn-table spindle. I played all sorts of heavy recordings on the outfit, yet there is not a single worn-out record in the collection, nor one badly worn record.

How they used to prattle in the early days about fibres breaking down incontinently on the new records. On the phonograph with the old tone-arm, a fibre without sharpening, would play a dozen 12-inch record sides time and time again. I got the music from the records, both vocal, orchestral (and band). Got many a chuckle because of the prattle.

Now comes Otto Schneider in the November issue of P. M. R. with some more of it.

How long will records last if played by careful people? Forever.

Mr. James Hadley tells us that two recordings of the Blue Danube occupy a place of honor on his shelves—the Stokowski and Kleiber versions.

The Stokowski version I heard on occasion. I was never interested in it; and I do not possess it. The Kleiber version I purchased from Mr. Mai of Chicago. He had it in stock at that time. The latter version is in my possession at least two years. It has not been played more than six times, I am sure. Also have the two-part versions of Blech, Kopsch, Pruewer, Weingartner. Nothing has ever so captivated me as the Weingartner Blue Danube. In fact, I have three copies, holding two in reserve.

Now listen to this for record wear. The working copy of Weingartner's Blue Danube was played on the phonograph at least, I am sure, three hundred times, using mostly fine-gauge needles, occasionally Edison-Bell electrics, and ordinary steel needles. It was played on the combination at least two hundred times, using electrocolors and B. C. N.

Just the other day, I got one of the unplayed copies, and played the old and the new copy. There was absolutely no difference. I should add that the old copy is absolutely noiseless.

After reading Mr. Otto Schneider's article, I got Stokowski's L' Arlesienne Suite, and Toscaninni's Clock Symphony (Haydn); and played them both with an Electrocolor, which had been used for some time without re-sharpening. It was turned three times, while playing them. Although I have a Meltrope sharpener for the needle, it was sharpened by hand before playing. Before turning it, it played four sides of Stokowski. After each turn, it played respectively, three parts, five parts, two parts. The next morning I played the first part of Robert Hood Bowers' Morning, Noon and Night overture without turning the needle. So that the needle played three parts after the last turn.

Some records do not play like that, then one must persist. Never re-sharpened a Hall fibre. Why should I. They were very cheap at that. But there were some mechanical records which gave me trouble. I have an old Odeon Portuguese band record (10 inch), which I

had to play a great many times before the fibre would play one side through. So with the old Pryor Stars and Stripes Forever. I persisted and succeeded. Now you should hear those old records on my combination.

Use only Electrocolors and BCN with the pick-up. No other needles bring out the music to my liking as they do. Using them, I believe that there is no record wear.

How often do you think a careful person can play a particular record? Foolish question.

The instrument I use is a Columbia-Kolster 961.

May the P. M. R. and you have great success.
Philadelphia, Penna.

KING KOLE

The Long Playing Records

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In "Observer's" comments on the new long-playing records, or "program transcriptions," he spoke of a great advantage of the new method being that it would not render obsolete the present recorded repertory. And obviously, from the list of the first Victor releases, it is apparent that for a time at least the majority of the releases will be "adaptions" or "re-recordings" of works already issued on the old style discs. This is very fine, *if* one thing is taken into consideration. Not all works can be so adapted effectively. Naturally works that have brief repeats at the beginning of new sides—in order to build up climaxes better—will be impossible or difficult to adapt, but certain works, *by their musical nature*, cannot be effectively adapted.

The first example which comes into my mind is the celebrated Bolero. Now it is exactly in works like this that the long-playing record can be most effective, for it enables the essential continuity and unbroken crescendo to remain intact. The present recordings of this work, divided into record sides, necessarily lose a great deal of the music's most characteristic effect. To "adapt" one of the present recordings to the new discs would be a waste of time and effort. This particular work will have to be played *directly* for the new records.

The Meistersinger prelude also suffers greatly from division, especially from division into three sides, for the working up to the final peoration is entirely lost when the record has to break off and be turned over. The dramatic *fff* in the first movement of the Pathétique Symphony, the Finale of Tchaikowsky's Fifth Symphony, are other examples that come to my mind.

By all means adapt as much as possible of the present recorded repertory to the new discs, but bear in mind the important fact that not *every* piece can be successfully adapted.

New Rochelle, N. Y.

V. C.

PHONOGRAPHIC ECHOES

Victor Hugo Society

In response to many requests for recordings of Hugo Wolf's *lieder*, H. M. V. in England has announced plans

for the publication of a series of these songs. For an annual subscription of thirty shillings, members of the society will obtain an album of six double-sided twelve-inch records, with German and English texts, and annotations by Ernest Newman. The artist suggested for the first year is Elena Gerhard. Five hundred subscribers are necessary for the society's formation. American applications should be sent without delay to the Secretary, Hugo Wolf Society, c/o the Gramophone Co., Ltd., 363 Oxford Street, London, W. 1, England.

Long-Playing Gear Shift Adaptors

The RCA Victor Company announces that contrary to earlier plans it will not be able to issue Model 73 with a dual speed shift equipped to play long-playing as well as ordinary records. Accordingly Model 73, equipped to play at 78 r.p.m. only, has been re-priced at \$99.50, with Radiotrons. The gear shift adaption has been proved impossible with induction type electric motors (like that in Model 73), and so there will be no gear shift attachment put on the market for enabling the older models to play the new long-distance records. Experiments are being made with a complete new motor board assembly to convert the older models, and information and prices will soon be available.

However, Models RAE-26, RAE-59, and RAE-79, using a synchronous motor that depends on constant frequency rather than constant voltage, prove to work very well at both 78 r.p.m. and 33 1-3 r.p.m. It is only the older type of induction disc motor that cannot be depended upon for constant speed at both rates.

Berlin Philharmonic to visit U.S.A.

Last year's European visit of the New York Philharmonic Symphony is expected to be returned this season by a United States tour by the Berlin Philharmonic, many of whose excellent recordings have been made available in this country by Brunswick. Bruno Walther will be the principal conductor, and Wilhelm Furtwängler is also expected to direct some of the programs.

Haydn Anniversary

The two-hundredth anniversary of Haydn's birth falls on April 1st, 1932, and elaborate preparations for its celebration are being made in Austria. As yet there have been no announcements of special recording releases commemorating the anniversary, but surely some may be expected.

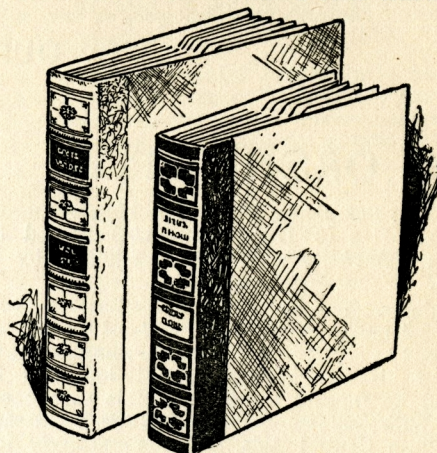
Spiritualism and the Phonograph

Spiritualists and collectors of unique records will be interested in the successful recording of an actual trance address by Mrs. Meurig Morris. The record was made in the English Columbia studios last March, and despite the necessarily difficult conditions, the spirit voice of "Power," speaking through the medium, was captured by the recording apparatus. The disc is now issued as Columbia DX-265 and the "Two Worlds" Publishing Company, 18 Corporation Street, Manchester, England, issues a booklet (1½ d.) telling the amazing story of the recording made under conditions which Columbia officials declared to be "technically impossible."

Privately recorded trance addresses have been made before, but this is the first to be made available to the public. Other Spiritualistic records are H. M. V. C-1983, a speech by Sir Arthur Doyle, made only a few weeks before his death, and Decca F-1882-5, Spiritualist hymns by the Westminster Singers.

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Tauber Radio Debut

Richard Tauber, whose first concerts in New York have justified the high opinion of his superb singing held by those who have heard his notable Columbia recordings, made his American radio debut in a program of songs broadcast from WABC on Sunday evening, November 15th. Further broadcasts may be expected for Tauber's voice and style are admirably suited to microphonic reproduction, both on discs or radio.

Dvorak's Widow Passes Away

Anna Dvorak, the great Bohemian composer's widow, died recently at Vysoka, near Prague, in her seventy-seventh year.

British Price Revolution

British gramophonic circles are in considerable turmoil, for following the sharp reduction in prices by H. M. V. and Columbia (8/6 discs are now 6/-, and 6/- records 4/-), *The Gramophone* issued a stop-press supplement to its November number announcing that Great Britain's premier dance band, Jack Hylton's Orchestra, has finished its H. M. V. contract and signed to record for Decca. Inasmuch as the Decca dance discs are sold for 1/6 instead of the 2/6 standard of H. M. V. and Columbia, and as Hylton holds much the same position that Whiteman at the height of his fame held here, his shift is likely to have far-reaching consequences.

Reviews of New Records

By OUR STAFF CRITICS

ORCHESTRAL

BORODIN: *Symphony No. 2 in B Minor.* VICTOR Masterworks M113 (3 D12s Alb. \$5.00) played by the *London Symphony Orchestra*, conducted by **ALBERT COATES**.

Borodin set out as one of "The Five" to construct a national music on the grand scale. Like Mussorgsky, he refused to compromise. Like the composer of "Boris" he drew his inspiration from folk-lore and for his material he tapped the inexhaustible supply of folk-songs. With characteristic thoroughness he extended his search into Central Asia, and the relatively few but mighty fragments composed by this professor of chemistry were the distilled essence of the East: a music intensely Russian with its love of pageantry, Oriental sensuousness, its lethargy and childlike laughter and its national alcoholism.

Friends deplored Borodin's prodigality, fearing that much fruit of his labour would be lost, but he reassured them that the material left over from "Prince Igor" would be used in a second symphony. Borodin was in poor health and the symphony written during the years 1871 to 1877 was completed under a great handicap. The first and final movements were lost and he re-orchestrated them writing the score in pencil while bedridden with a fever. At first the symphony was not an unqualified success. It was too heady a wine for some critics; others not realizing that the disintegration of the sonata-form was already under way, could not reconcile themselves to the lack of "classical" treatment. Again another found that Borodin used a big orchestra and employed color with Eastern lavishness, seeking by sheer tours de force perhaps to counteract the effect of a certain thematic monotony. The symphony has since gained in popularity and maintains its unique position among the great symphonies as a brilliant tone-painting of Feudal Russia.

That Borodin had a programme in mind when he wrote this symphony he himself revealed to his friend Stassov, saying that in the Adagio he wished to recall the songs of the bayans (troubadours); in the first movement, the gatherings of Russian princes; and in the Finale, the banquets of the heroes to the sound of the guzla and the bamboo flute in the midst of the rejoicing crowd. The critic Ivanov was reminded by the music of the ancient Russian knights in all their awkwardness and also in their greatness.

The symphony is in four movements. The leading theme of the first, Allegro, is a phrase of eight notes which, by repetition, dominates the whole of the movement. A second subject lyrical in nature makes its appearance furtively, but is soon overtaken by the massive tread of the first.

The second movement, Scherzo, abounds in color and half-Asiatic rhythms. It begins with the syncopated unison of all strings alternated with the horns. The Trio with its melody for oboe is reminiscent of "On the Steppes of Central Asia."

The third movement is the Andante. The introductory measures are for clarinet accompanied by harp. The song of the old troubadours is sung by a horn. Af-

ter a tremolo for strings the opening melody returns played by horns and wood-winds. A new subject appears, strings playing with a chromatic progression in the bass and this leads to a climax where the opening theme is again heard. After a clarinet solo the fourth movement begins without an intervening pause. This is a lusty Allegro. The main theme is given to full orchestra and the lovely second subject is played by clarinet followed by oboe and flute. Both themes are developed, the first by trombones and tuba and the second by strings followed by full orchestra.

It is interesting to look back and note the agitation in the P. M. R. for a recording of this symphony. In the October 1931 issue we find a reader not only bringing up the subject again, but also hoping that Coates be selected to make the long-awaited recording. Certainly Victor has sprung a pleasant surprise. As for our phonophile friend, he must have clairvoyant powers!

Coates is the ideal interpreter of this virile music which is filled with vague imagery of a barbaric chivalry and the dim past. He brings to the performance the high spirits and brilliance that Borodin demands. In the best sense of the word this is a virtuoso performance: scintillating, zestful and poetically conceived. At this date there is no need to dwell on Coates' virtues as a recording conductor. Suffice to say that in this attractive work he easily maintains his lofty standard.

The issue of this symphony is indeed an event and we are grateful to Victor for stopping an important gap in the row of recorded symphonies. We anticipate a lively and wide-spread interest in it. Surely those of us who take keen delight in the superb Polovetskian Dances and that exotic little sketch, On the Steppes of Central Asia, will not tarry long to add the B Minor Symphony to our collections.

STRAWINSKI: *Song of the Nightingale Suite*—Chinese March, played by the *LONDON SYMPHONY ORCHESTRA*, conducted by **ALBERT COATES**. VICTOR 11160 (D12s, \$1.50).

A review of this sensational recording appeared in the April issue of the magazine. Evidently the Victor Company lost no time in repressing this disk, for which Strawinskians on this side of the pond should be duly grateful.

Since you may not have the April issue readily at hand, we will give a brief resumé acknowledging our indebtedness to Mr. W. H. Seltam for his splendid review of Strawinski's chinoiserie.

The extraordinary number of reviews in this issue compels us to postpone

The conclusion of
JOHANN STRAUSS: The Waltz King
By James Hadley

and
NICHOLAS ANDREIEWITCH RIMSKY-KORSAKOFF
By Adam Weinberg

Strawinski intended *The Nightingale* to be a marionette opera. It was not produced until after *Le Sacre* although he had started on it years previously. The work as a result is a curious hybrid. We agree with Mr. Seltz that numerous portions are faintly reminiscent of *Le Sacre* while others establish the bird as a lineal descendant of the Firebird. Not satisfied with the opera, Strawinski "rehashed" the stronger parts into an orchestral work called *The Song of the Nightingale*. The Chinese March is in both versions. There is little semblance to the conventional march. The label on the disc may also add to the confusion inasmuch as the march really begins on the second side, the whole of the first side being devoted to the section of the orchestral suite preceding the march. Throughout, the orchestration is diabolically clever and abounds in surprises.

The performance reveals Coates at the apex of his powers. In perfection of detail it reaches a new high-water-mark. The recording shows a vast improvement over some of the earlier Coates discs and the surface noise is conspicuous by its absence. This amazing disc will attract a wider circle than that of the initiate. It may indeed prove to be a stepping-stone.

BACH: *Fugue in G minor and Choral Prelude*—Christ lag in Todesbanden, played by LEOPOLD STOKOWSKI and the PHILADELPHIA ORCHESTRA, VICTOR 7437 (D12, \$2.00).

The Stokowski orchestrations of Bach belong to the greater glories of the phonograph. The memorable *Toccata and Fugue* record, the second Brandenburg Concerto, and the smaller recorded works are among the highest peaks. They are not only a source of unending delight, but add greatly to our understanding of the music of Bach.

The *Fugue* known as the "Little" G minor *Fugue* is recorded as sensationally as the *Toccata and Fugue*. Orchestration and playing are of the same brilliance. The theme, first played by solo wood wind, strides vigorously into a magnificent closing climax, the effect being almost overwhelming. There is however no distortion and the contrapuntal texture is of crystal-like purity. The Easter carol, one of the chorale-preludes for organ, is less impressive in spite of the sustained sonorities of the strings and remarkable realism of the tone of the wood winds. This further tribute to Bach is in every respect worthy companion piece to the other Bach records made by the Philadelphia Orchestra under that recording genius, Leopold Stokowski.

DELIUS: *A Village Romeo and Juliet*—Intermezzo "The Walk to the Paradise Garden," played by NEW SYMPHONY ORCHESTRA conducted by GEOFFREY TOYE, VICTOR 11142 (D12, \$1.50).

The phonograph seems destined to proselytize for Delius. It is notorious that he is neglected over here and his American audience is limited mostly to those who know this great musical solitary only by his recorded works. The writer not long ago was present at a soirée devoted to music. The locale was in the best section of Boston's "Hill" and those invited were supposedly not the most musically illiterate. During a lengthy discussion, a young Delian, in an unguarded moment, cast audible doubt that some of our prima donna conductors had ever heard of Delius. Whereupon with arching eyebrows, the hostess put him in his place with the observation that of course he was mistaken, besides the name was pronounced Si-belius!

"A Village Romeo and Juliet," founded on the novel by Gottfried Keller, is Delius' most important venture in music drama. The Intermezzo epitomizes the whole work. In "The Walk to the Paradise Garden," the child lovers Sali and Vrenchen start out, seeking escape from the world. "I know a place not very far from here,"

says Sali, "where we shall be quite unknown. In the Paradise Garden we will dance the night away!" The curtain falls and the Intermezzo begins. "An Andante," to quote Lawrence Gilman, "of intense and sustained expressiveness full of Delius' characteristic mood of ecstatic contemplation and impassioned tenderness." Delius can interpret the idyllic in musical terms like no other and in these delicately-wrought measures, he suggests the emotional situation with truth.

This is the second recorded version to be issued. It has especial interest, because Toye's performance has the composer's sanction. The earlier recording by Beacham was released by Columbia in 1928. A masterpiece of recording, this disc came so near perfection, that it has since been considered the definitive version. A new version might possibly equal it, but could hardly surpass it. Toye makes a great bid for first honors, and it is to his credit that his performance can be said to be at least comparable. Beacham stresses more the dramatic values and his dynamic range is somewhat greater. Toye is more restrained. His performance however is equally sincere and moving although he is handicapped by having an orchestra whose playing does not approach the high standard set by Beacham's men. Perhaps the difference between the two versions lies less between conductors than orchestras. What is the New Symphony Orchestra? It is indeed competent and by its timbre one suspects it is not a fledgling organization. The string tone is very good, but the all important English horn and oboe sing less rapturously than those in the Beacham version.

That Toye duplicates Beacham's feat of catching the elusive quality, so essentially Delian, in the recording is sufficient praise. It is to be hoped that Victor will soon release Toye's performance of Delius' English Rhapsody, "Brigg Fair."

A. A. B.

BEETHOVEN: *Symphony No. 1*, in C major, in six parts, played by the PHILHARMONIC ORCHESTRA, Berlin, conducted by HANS PRITZNER. BRUNSWICK Album Set No. (3 D12s, with alb., \$4.50).

Although this makes the third version of this charming symphony to be issued in this country, it seems that it is not such a simple matter as one would have supposed to secure an ideal one. As was said on its appearance last spring, Mengelberg makes it over-serious and pompous, with excessive sound and fury in places.

Here we have a set which probably approaches much nearer to one's ideal. I may as well state now that ideal would be Toscanini's interpretation, with a maximum of fleetness and vivacity which obviate the otherwise present danger of the music's seeming occasionally too sentimental and repetitious. Pritzner does not attain perfection in this respect, but at least he avoids the temptation to over-inflation, and while he could nowhere be called vivacious, he shows that he realizes quite well that this is not a Fifth or a Ninth Symphony, but is throughout not to be taken too seriously. This sanity of attitude is perhaps best exhibited in the second movement, which although still a trifle slow, quite escapes the inappropriate pseudo-tragicalness with which it is endowed by Mengelberg. The restraint and delicacy of Pritzner's touch prevent any of the suggestions of coarseness which might have been noted in the earlier set. Throughout, his chief virtue is a feeling for the great necessity for clarity and refinement—if only vivacity might have been combined with this the result should have been perfection. Yet the obvious and great virtues of the set should overcome our desire for the impossible. The delicacy of the development sections of the first movement, could not be bettered. The minuet is played quite fast, with the *Trio* rather heavily

romantic for contrast. The Finale may be pronounced very good, although here again a slight lack of vivacity makes itself evident, but the music is saved at all times from appearing ponderous or noisy, which in this case would be quite fatal. Indeed, such is Pfitzner's care for details that one notes the lack of sprightliness much less than if the performance had been sloppy in any way. A fact worthy of approval is the way in which in all the movements a continued *forte* is not employed—thus obtaining a much more natural as well as artistic dynamic effect.

The orchestra does some excellent work. It gives the impression, at least, of being fortunately less large than the one which we sometimes hear, with a very appropriate increase in the prominence of the wood-winds. The recording is on a high level throughout with the chief emphasis on clarity although brilliance is in certain occasions not eschewed.

HONEGGER: *Pacific 231*—Symphonic Movement for Orchestra, played by a SYMPHONY ORCHESTRA, conducted by ARTHUR HONEGGER. COLUMBIA G-67998-D (D12, \$2.00).

For some time Honegger's locomotive has run only over the Victor and H. M. V. tracks, but now the composer himself takes the throttle for a spin over the Odeon, Parlophone and Columbia line. As music, *Pacific 231* is still a sensational stunt piece, but unlike most works of its type, several years have not faded the extraordinary ingenuity with which it is contrived. The Coppola version is a comparatively early electrical recording; Honegger's brilliant orchestration shows up much better in the present disc. The performance is cleaner and more forcible than one expects from a "composer's version." (The part numbers have been omitted from the labels of my review copy, but the more completely filled record side is the first.)

ELGAR: *Variations on an Original Theme* ("Enigma Variations"), Op. 36, played by the HALLE ORCHESTRA conducted by SIR HAMILTON HARTY. COLUMBIA Masterworks Set 165 (4 D12s, Alb., \$6.00). (On the 8th side HARTY conducts ELGAR's *Dream Children*, Op. 43.)

Elgar is known to American concert goers almost exclusively by the Enigma Variations: the symphonies and concertos that are played and recorded so frequently in England are known here only by a few connoisseurs. But acquaintance with the variations will surely lead to a desire to hear more of Elgar's major works. The early electrical recording conducted by the composer for H. M. V. was never released by Victor, so the present set is doubly welcome. A very recent recording (it has not yet been released in England), it is markedly superior to Elgar's from a technical point of view, while as an interpretation it certainly is not inferior in warmth and sensitivity, and is decidedly more vivid and alert. Harty benefits also by his superior orchestra, whose individual wood wind and string tone coloring come out beautifully in this clean, strong recording.

Elgar's "enigma" has kept the commentators buzzing as busily, but to less effect, than the programs of Richard Strauss. The enigma is supposed to lie in the fact that the main theme is the counterpoint to "another and larger" theme which goes through the entire work. Krehbiel thought he had discovered this mysterious theme in the "Pure Fool" motif from *Parsifal*, but Elgar has denied the correctness of this solution. Each variation bears the initials of one of Elgar's friends and is supposed to "picture" that friend's nature, but no key is needed to appreciate the purely musical beauty of the work, felicitous as the characterizations undoubtedly are.

Part 1. Theme: a gravely expressive melody in G minor. Variations 1 (C.A.E.—Lady Elgar). Part 2. Var. 2 (H. D.S.P.): a vivacious scherzo with echoes of the theme in the cellos and basses. Var. 3 (R.B.T.): another scherzoso with the wood wind prominent. Var. 4 (W. M.B.): a boisterous re-statement of the main theme.

Part 3. Var. 5 (R. P. A.): a grave variant of the theme for bassoons and basses. Var. 6 (Ysobel): also sombre in coloring. Var. 7 (Troyte): an impetuous Presto with a strongly marked drum figure, brought out with great energy in Harty's vigorous performance. Part 4. Var. 8 (W. N.): a graceful feminine portrait. Var. 9 (Nimrod—Elgar's friend Jaeger): this is less a portrait than a reminiscence of a long walk with Jaeger devoted to a discussion of Beethoven's slow movements, with which the nobility of this movement is quite comparable. One of the great moments in all Elgar's work.

Part 5. Var. 10 (Dorabella): a dainty melody that has very slight relationship with the basic theme. Var. 11 (C. R. S.—Dr. Sinclair): an abrupt, energetic scherzo. Part 6. Var. 12 (B. G. N.): a contemplative for cellos. Var. 13 (XXX): a warmly romantic portrait of a friend at sea, with a clarinet quotation from Mendelssohn's overture, *Calm Sea and Prosperous Voyage*. There is little or no kinship with the main theme, but the movement, with its persistent quietly throbbing background, is one of the most effective of the entire group. (On my review samples the part numbers are incorrectly given on the labels, Part 6 is actually Part 5, and vice versa.)

Part 7. Finale—Var. 14 (E. D. U.): a broad and vigorous Allegro based on the main theme with the introduction of fresh material and the re-appearance of the Nimrod theme in the brass. Elgar introduced an organ part here in the revised score, it does not seem to be used in this performance.

Part 8 is occupied by a short work for small orchestra, *Dream Children*, Op. 43, never before recorded. Harty makes the most of its reflective long-drawn melody, and the graceful, dancelike contrasting section.

LULLI: *Notturmo* (from *Le Triomphe de l'Amour*). *Prelude* (to Alceste), and *Marche* (from *Thésée*), played by the PHILADELPHIA ORCHESTRA conducted by LEOPOLD STOKOWSKI. VICTOR (special list) 7424 (D12, \$2.00).

These Lulli selections, among the most charming on Dr. Stokowski's recent "pre-classical" broadcast program, are highly deserving of phonographic preservation, especially as there have been so few rerecordings of Lulli's music. Lulli (sometimes spelled Lully) was of Florentine birth, but achieved fame as the founder of the French school of opera and ballet. The arrangements for modern orchestra (presumably by Stokowski himself) are in good taste, and the performances and recording in the best Philadelphian tradition. A delightful disc of music heard but seldom today, but which is alive and vital today as it was nearly three centuries ago.

RAVEL: *Menuet Antique*, played by a SYMPHONY ORCHESTRA conducted by PIERO COPPLA. VICTOR (special list) 11133 (D12, \$1.50).

The *Menuet Antique* is Ravel's first published work (1895), originally for piano and later orchestrated by the composer. The feeling is antique, but the scoring is distinctively modern in its brilliant coloring. We have already had one excellent recording, the Brunswick version conducted by Wolff (reviewed in the December 1930 P. M. R.), and this is of nearly equal merit, lacking something of Wolff's grace and tonal piquancy, but gaining in sonority and intensity.

BERLIOZ: *Benvenuto Cellini*—Overture (3 sides) and *Les Troyens à Carthage*—Overture (1 side), played by the PARIS SYMPHONY ORCHESTRA conducted by PIERRE MONTEUX. VICTOR (special list) 11140-1 (2 D12s, \$1.50 each).

Except possibly for Harty, who has given us very few recorded examples Monteux is unsurpassed as an interpreter of Berlioz. The performances and recording here are on the same remarkable order of the *Symphony Fantastique* records, which is to say thoroughly satisfying

both artistically and technically. The *Cellini* overture is frequently played in concert, although not as popular as the *Roman Carnival* overture (which was originally intended to be played as the introduction to the second act of the same opera.) The opera itself was a ghastly failure, largely due to the slipshod and unsympathetic performance, but the overture itself was so well liked that it received "exaggerated applause," while as Berlioz says, "the rest was hissed with admirable ensemble and energy."

The overture opens with a joyful first theme, Allegro deciso con impeto, followed by a moment of dead silence and then a Larghetto, based on the Cardinal's address in the last act, "A tous péchés pleine indulgence." There is melody for wood wind from Arlequin's arietta, which was lifted from one of Berlioz's earlier songs, "Je crois en vous," to a place in the Carnival Scene in the opera. A new Cardinal theme appears in the trombones and wood wind, and the opening Allegro (Cellini) theme returns. The true second theme is a cantilena (flute, oboe, clarinet), Cellini's love song to Teresa in the first act of the opera. The apotheosis of the Cardinal theme, near the end, is interesting in that Berlioz called for four trumpets in the score as two alone of the old style "natural" instruments could not cover every note of the theme. On the valve instruments, of course, it is not necessary for the theme to be distributed so awkwardly. *Benvenuto Cellini* is usually considered Berlioz' finest overture; certainly in Monteux' capable hands it comes off splendidly.

One of Berlioz' most ambitious works was a two-part opera, *The Trojans*. The short overture played on the last side of the present discs is taken from the second part, *The Trojans in Carthage*, and as it is seldom heard in concert, it is a welcome addition to phonographic literature. It is played with equal brilliance and clarity, but it is slighter in musical interest and considerably more bombastic.

ROSSINI-RESPIGHI (arr. CARR): Selections from "*La Boutique Fantasque*," played by the ROYAL OPERA ORCHESTRA COVENT GARDEN, conducted by EUGENE GOOSSENS. VICTOR (special list) 11147 (D12, \$1.50).

Respighi's orchestration of Rossini piano pieces has long been a favorite ballet work. Carr's arrangement includes many of the best pieces, the music is lively and attractive, and Goossens plays it with great zest.

ROSSINI: *Tancredi*—Overture, played by the ROYAL OPERA ORCHESTRA, COVENT GARDENS, conducted by VINCENTO BELLEZZA. VICTOR (special list) 11137 (D12, \$1.50).

Rossini's own score of an early, now half-forgotten, opera, *Tancredi*, has faded more noticeably than the fine *Barber of Seville* and *Cenerentola* overtures, but Bellazza's sparkling performance does much to restore its original vivacity. The orchestra bears itself very well, and the performance has admirable grip and verve.

MOUSSORGSKY (arr. RIMSKY-KORSAKOW): *Khovantchina*—*Persian Dances*, played by the LONDON SYMPHONY ORCHESTRA conducted by ALBERT COATES. VICTOR (special list) 11135 (D12, \$1.50).

The graceful dances of the Persian Slaves in the third act of *Khovantchina* lack the distinction of most of Moussorgsky's music (their exoticism is strongly reminiscent of Borodin's *Prince Igor* and Rimsky's *Scheherazade* and *Spanish Caprice*), but Coates' colorful performance makes the most of their rhapsodic melodies and insistent rhythms. The recording is admirably clear, and the disc replaces satisfactorily the only version hitherto available, an abbreviated transcription played by the Belgian Royal Guards Band.

LISZT: *Mephisto Waltz*, played by the LONDON SYMPHONY ORCHESTRA conducted by ALBERT COATES. VICTOR (special list) 11161 (D12, \$1.50).

There is nothing in common between Moussorgsky's sleek orientalism and the dramatic diabolism of Liszt, except perhaps brilliance of orchestration, but each is equally apt fare for the invariably skillful Coates. The Faust legend appealed strongly to Liszt, who based his great "Faust" symphony on Goethe's poem, and two orchestral episodes on Lenau's. The first is the rarely played *Nachtliche Zug* (inspired by the same program as Rabaud's *Procession Nocturne*), and the second, *Der Tanz in der Dorfschenke*, better known as the Mephisto Waltz. (Liszt wrote other Mephisto waltzes and a Mephisto polka for piano solo.)

The story is of the revelry at a marriage feast in a village tavern. Mephistopheles lends his traditional skill as a fiddler, and Faust is so carried away by the unearthly music that he dances off into the forest with a village maiden. After the tumultuous first waltz, the music subsides (half-way through the first side) into the more sensuous measures of a *liebestraum*, interrupted by occasional echoes of the distant merrymaking. There are singular foreshadowings of Wagner's *Tannhauser* Bacchanale. Coates uses the ending of the first version, conventionally fortissimo, instead of the later and more interesting pianissimo close. I imagine that there are some cuts, as the Pembaur (Odeon) piano version occupies fully four record sides. Coates' performance is appropriately energetic, bombastic, and crisp, a brilliant reading of one of the most effective of Liszt's symphonic poems. He will be an excellent choice to conduct the inevitable recording of the "Faust" symphony, Liszt's *magnum opus*.

FRANCK: *Redemption—Interlude*, played by the LAMOUREUX ORCHESTRA, PARIS, conducted by ALFRED WOLFF. BRUNSWICK 90207 (D12, \$1.50).

Redemption (1873-4), a "poem-symphony" for chorus and orchestra based on a poem by Blau, is chiefly known by the long orchestral interlude played here. This version is probably abbreviated, for the Coppola (French H. M. V.) version runs to three sides, and the Poulet set (French Parlophone) to four, but for sheer excellence of performance and recording Wolff will be hard to beat. The interlude has greater dynamic power than *Psyché*, and like it is strongly akin to the symphony in D minor. It is not likely to become highly popular, but Wolff's fine reading and the deft recording of the Lamoureux Orchestra's tonal niceties entitle the work to a place in every Franck collection. (The interlude reminds me at times of Goodrich's setting of the Chorale in B minor for organ and orchestra: an ideal recording choice for Wolff.)

MOZART: *Concerto* for Flute and orchestra—Andante and Finale, two parts, played by JOHN AMADIE with orchestra. VICTOR 11132. (1 D12, \$1.50). November Special List.

Music of slighter substance than these two movements could scarcely be conceived, but the *Andante* has a certain delicate charm, and the *Finale* a rather pleasant subject, although it soon wanders off into somewhat meaningless arabesques. However, it gives the soloist an excellent opportunity to display his undoubted skill, which may lend the record a further interest aside from the musical one. The orchestra is over-subdued, but sufficiently spirited.

HUMPERDINCK: *Haensel und Gretel*—Overture, two parts, played by the PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK, conducted by WILLEM MENGELBERG. VICTOR 7436. (1 D12, \$2.00). November Special List.

Mengelberg is, it seems to me, scarcely an obvious choice to conduct this overture. And the result on the whole justifies this suspicion. The quieter passages tend

to become sticky and over-emotional, and the lively ones lacking in vivacity. Least fortunately of all, Mengelberg emphasizes as much as possible the Wagnerian passages in the work, developing such a sonorous fury on the second side that one readily believes oneself to be listening to the *Ring* rather than to the overture to a children's opera. To those who want a symphonic performance recorded with great richness this should appeal, however.

GLAZOUNOV: *Ruses d'Amour*, Op. 61—Introduction and Waltz; Ballabile des Paysans et des Paysannes, two parts, played by the CHICAGO SYMPHONY ORCHESTRA, conducted by FREDERICK STOCK. VICTOR 7423. (1 D12, \$2.00). November Special List.

The Ballet, *Ruses d'Amour*, from which these numbers are drawn, was composed in 1900. The music, which makes use of folk-themes, and is rather brilliantly orchestrated, is not otherwise especially distinguished in character, but would go very well at a "popular concert." It is a very suitable medium for Stock, who is at his best in such music. I have a feeling that he gives an unessential square-toed German flavour in many passages, but as one of his chief methods of obtaining a showy effect, which, although it may lack somewhat of the lightness and vivacity which I, for one, prefer, is undoubtedly impressive.

R. H. S. P.

INSTRUMENTAL

Piano

BACH: *Four Transcriptions for Piano*, played by PERCY GRAINGER. COLUMBIA Masterworks Set 166 (4 D12s, Alb., \$6.00).

Toccata and Fugue in D minor (for organ), arr. Tausig-Bosoni (68003-D).

Prelude and Fugue in A minor (for organ), arr. Liszt (68004-D).

Fantasia and Fugue in G minor (for organ), arr. Liszt (3 sides), and "*Blithe Bells*" (Ramble on the aria, "Sheep may graze in safety when a goodly Shepherd watches o'er them"), arr. Grainger (1 side) (68005-6-D).

(Although not indicated on the labels, the completion of the Fugue in A minor runs over onto the first inch or so of the first side of 68005-D).

It has been many months since we have had a Grainger album. This time he deserts the romantic composers, to whom his major recordings in the past have been devoted, to play a miscellany of the Bach transcriptions that frequently figure on his concert programs. The recording seems even more powerful than in his earlier sets. Quite unlike the transparent and delicate recording of the Giesecking discs this month, it is exceedingly impressive, especially in the sonorous strength of the bass register. As in concert, his reading of Bach works is more akin to that of an organist than a contemporary pianist. The dynamic indications are strongly marked, with few or no graduations of nuance. Vigor in abundance is not lacking, but greater flexibility and delicacy would not have lessened the force of the performances, and less sharply cut and bulky readings would have accentuated the grandeur of Bach's tonal architecture.

The Toccata and Fugue in D minor, already familiar in the original organ version and Stokowski's magnificent orchestral transcription, takes on a greater sternness in this powerful piano arrangement. Yet I doubt if its dramatic force is as great. The Prelude and Fugue in A minor was recorded several years ago by Levitzki. Grainger's version is far superior in recording, but scarcely as closely knit or as nervously animated. The

great Fantasia and Fugue in G minor (recently made available in the organ version by Columbia) is a titantic work to play, let alone record, but Grainger tackles it with immense energy. The part writing is meticulously articulated, and the fugue is taken with magnificent spirit. On the last record side Grainger plays one of his own "rambles"—a gentle improvisation on a fine Bach air. The construction is interesting, but I feel that the air calls for greater warmth and softness than the performance gives it here.

BEETHOVEN: *Sonata in C major* ("Waldstein"), Op. 52, played by FREDERIC LAMOND. VICTOR (special list) 11144-6 (3 D12s, \$1.50 each). (On the sixth record side LAMOND plays the *Scherzo* from Beethoven's E flat sonata, Op. 31, No. 3.)

The extensive H. M. V. Lamond series has been very sparsely represented by American releases although it has long been familiar to collectors of imported discs. Lamond's "Waldstein" generally considered the best of his Beethoven recordings, is an excellent choice for issue here. It is a distinctive performance by a scholarly, self-effacing musician. Kempff's Polydor version possesses similar merit, but it lacks something of the poetic flow of Lamond's. The latter's set benefits also by later and superior recording. The "Waldstein" is a deserved favorite among the middle period sonatas, and in this straight-forward, well-balanced version should prove popular on records.

FRANCK: *Prelude, Chorale and Fugue*, played by ALFRED CORTOT. VICTOR (special list) 7331-2 (2 D12s, \$2.00 each).

This work is one for which Cortot is so well-known in concert and imported record collections, that comment on its long-delayed release under Victor labels need not extend much beyond a hearty welcome. The reading is very closely akin to that of the only other version out-of-print Chicago Gramophone Society discs (Miss Roberts had studied the work with Cortot), but despite Cortot's crystalline clarity and delicate force, I miss the ineffably moving tenderness of his pupil's playing. No doubt Miss Roberts' tragic death lends an extra-musical poignancy to her records. At any rate, one cannot question the noble poetry of Cortot's performance of the *Prelude, Chorale and Fugue*, one of the grandest peaks in all keyboard literature.

BEETHOVEN: *Sonata in D minor*, Op. 31, No. 2, played by WALTER GIESEKING. COLUMBIA 67996-7-D (2 D12s, \$1.50 each).

Up to the present Giesecking seems to have recorded under an inconstant star: a few Homocord discs, one exquisite record from Brunswick, and the legendary Brandenburg Concertos from English Brunswick that never did appear, sum up his inconclusive phonographic career. But now, at last, he has begun under Columbia's auspices a series of major works truly representative of his sensitive art. Columbia has recorded his playing not with the forceful realism of some of its earlier piano releases (or the current Polydor-Brunswick piano works), but with a more fitting clarity and delicacy of nuances, a marvellously pellucid bit of reproduction. This is surely one of the gracious contributions to the entire literature of recorded piano sonatas, a rare combination of musicianly and technical perfections.

The sonata itself is an uncommonly fine one, Beethoven's first important step on the new road that was to lead away from the Haydn-esque naivité of his early keyboard pieces to the heaven-storming works of his last period. It is sometimes called the "dramatic" sonata, or more fancifully, the "Tempest" sonata. The first movement, with its dramatic contrasts of Largo and Agitato passages, is entirely revolutionary. Toward the end there are expressive homophonic recitatives, presaging the

great bass passages of the ninth symphony, and played here with superbly expressive eloquence by Giesecking. The Adagio, with its Mozartian dolce second subject hearkens back to the earlier sonatas, but a dramatic triplet figure (later a favorite device of Schumann) foreshadows a greater Beethoven. The galloping finale, immensely exciting whether or not one conjures up the fleet horse Beethoven is supposed to depict, is most interesting from a rhythmical point of view and by reason of the ingenuity with which the composer has developed a long and unified movement from two tiny musical kernels—the four note figure of the beginning, and the two-quaver cross-rhythmed-figure of the second theme.

This superb sonata recording should be represented in every library of recorded piano works both for its own merits and as a phonographic representation of the finest contemporary musicianship.

BRAHMS: *Variations and Fugue on a Theme by Handel*, Op. 24, played by BENNO MOISEWITZ. VICTOR Masterpiece Set M-114 (3 D12s, Alb., \$6.00).

After the early sonatas, Brahms' larger piano works seemed instinctively to assume the form of extensive and elaborate variations. The two most important are based on themes by Handel and Paganini. It was the former work that Wagner requested Brahms to play at their meeting in Vienna, before the two colossi had split the musical world into embittered and warring camps, and of which he remarked, "This shows what may still be done with the old forms, provided that someone appears who knows how to treat them." Specht speaks of this work as a "mine where one has to stay a long time before the eye grows accustomed to the dim light of the depths and can follow the vein of gold in the solid rock. . . . The variations . . . in their purely pianistic problems, in the powerful and healthy concision of variants resembling a series of portraits by old masters, in their sonority and their manifold architecture surpass even the boldest of Beethoven's works in this form. For all their contrasting diversity, they make a single high-vaulted structure, crowned by a gigantic fugue flung out with terrifying cyclopean force, one voice set over another and bursting out at the last to such desperate, reckless jubilation, that one fancies oneself before a rushing mountain stream. It is clearly shown here that it is possible to carry the hearer away by means of a fugue, the most mathematically exact of all strict musical forms constructed by the reasoning faculty."

Digital virtuosity to encompass Brahms' keyboard writing here, particularly the running-passages in thirds and sixths and the clanging octaves of the fugue, falls easily within the equipment of a master technician like Moisewicz. He must succeed or fail by the logic of his exposition of the architecture, his ability to capture the abounding vitality and rich gusto of the music. He is largely successful, but not altogether so. His deft alert reading of the more high-spirited variations, and the fine restraint of his dynamic nuances (especially in *sotto voce* passages) are wholly admirable, but something of the romantic glow is lacking. And the peoration of the fugue somehow falls short of its titanic climactic effect, although here indeed the limitations of the recording—moderately good, but by no means exceptional—are probably largely at fault. But at all events the work is notably, one of the most important recorded examples of large-scale piano works.

BRAHMS: *Variations on a Theme by Paganini* (2 Books), Op. 35, played by WILHELM BACHAUS. VICTOR (special list) 7419-20 (2 D12s, \$1.50 each).

The Paganini variations are a series of studies, rather than an integrated work. The theme that serves as their basis is a twelve-bar sentence from the 24th Caprice in Paganini's Op. 1. Their composition was incited by one of the greatest of virtuosos, Karl Taussig, and they have been aptly called a "compendium of pianistic technique

in the highest sense of the term." This is the first complete version, superseding the early electrical Edison-Bell disc of excerpts played by Kentner. Not every pianist can make one forget that formidable technical difficulties are being overcome and enable one to enjoy the robust, fantastic musical content for itself. Failing Kentner, Bachaus is the best possible choice, for while more unwieldy in his interpretative thinking than Moisewicz, he is in close sympathy with the romantic, imaginative aspects of Brahms. These discs deserve to rank with Bachaus' Chopin études as a happy blend of hand and heart, technical mastery directed by a glowing musical intelligence. As in the Handel set, the recording lacks the roundness and balance of the best present recording (these were issued in Europe a year or so ago).

CHOPIN: *Mazurka in A flat Major*, Op. 59, No. 2, and *Mazurka in D major*, Op. 33, No. 2, played by IGNACE JAN PADEREWSKI. VICTOR (special list) 1541 (D10, \$1.50).

These mazurkas are Nos. 37 and 23 in the complete list. Both are included in the Niedzielski H. M. V. mazurka albums, and the latter is also included in Friedman's Columbia album. Paderewski's reading of No. 23 lacks something of the easy swing of Friedman's, but more than makes up for it in nervous life and sharpness of rhythmical line; a fine performance. No. 37 is a more important, although scarcely more charming piece, obviously related to the other popular mazurka in A flat (No. 31), but developed much more originally. Paderewski's tone verges on harshness here, but his resilient playing is in the finest mazurka tradition. A little disc that adds much to Paderewski's recorded achievements.

R. H. S. P.

Violoncello

SGAMBATI (arr. BOUMANN): *Serenata Napoletana*, Op. 24, No. 2, and **VIVALDI:** *Intermezzo*, played by PABLO CASALS, with piano accompaniments by NICOLAI MEDNIKOFF and BLAS-N59 respectively. VICTOR 1542 (D10, \$1.50).

A couple of centuries separate the two Italians, Vivaldi and Sgambati, and a great many cubits their artistic statures. The ballet-like trifle serves merely as a vehicle for Casals' superb tone and phrasing, whereas they in turn are merely a medium for the eloquent *Intermezzo*. But it alone is enough to give any disc significance.

Organ

FRANCK: *Chorale No. 1, in E* played by GUY WEITZ on the organ of St. Thomas's Church, Wandsworth, London, England. VICTOR 36941 (2 D12s \$1.50 each).

Franck's three organ chorales were among his last compositions and the finest flowering of his genius. The A minor chorale is probably the best known and Weitz has already recorded it. The first chorale is even of greater stature and significance. With it Franck surely reached the "seraphic" heights. Weitz' recorded performances are notable for their clarity, smoothness and fine color combinations. The recording is vivid and the tone of the organ is reproduced with unusual fidelity. Of stimulating interest these discs will appeal to all music lovers, but especially to admirers of the "French Bach."

REGER: *Choral Prelude—"Sleepers Awake"* and **BACH:** *Chorale Prelude—"All Glory, Land and Honour,"* played by DR. E. BULLOCK on the organ of Westminster Abbey, London, England.

Dr. Bullock's recorded organ performances are among the finest extant. It is a pleasure to hear an organist whose playing is so rhythmically vigorous. The Reger work is the most famous of his larger chorale-preludes and to play it is no mean feat, for Reger makes prodigious demands on the performer. It is a veritable

tone-poem although clothed in the old form. Dr. Bullock wades through its complexities in stirring fashion. The Bach is also a virtuoso piece with high passage-work and ingenious contrapuntal devices. Both works are worth hearing especially on such a magnificent instrument as the Westminster organ which is beautifully recorded. This disc is a noteworthy addition to the repertory of recorded organ music.

A. A. B.

CHORAL

Bach: *Der Geist Niltt unserer Schwachheit Auf*, motet for two choirs—"Der aber die Herzen forschet," and "Du heilige Brunst, susses Trost," sung in German by the Choir of the Thomaskirche, Leipzig, conducted by Karl Straube. BRUNSWICK 90209. ((1D 12, \$1.50).

Of Bach's numerous motets, only four authentic ones have been preserved to us. The present one was composed in October, 1729, on the occasion of the death of Joh. Heinrich Ernesti, the Rector of the Thomasschule. Autograph *continuo* and orchestral parts, in addition to the regular, voice parts are in existence, and, according to Schweitzer it would appear certain that Bach himself always had his motets performed with instruments. But such has not been the modern practice, and such is not the case here.

This is the second disk by this hallowed organization to appear under the Brunswick label, and its issue is given even greater importance by the fact that it is a first recording from an important composition. Would that it had been seen fit to do the whole motet at once. Perhaps we may hope that Victor will see fit to issue their complete "Jesu, meine Frende," however. The performance of this notably difficult music is here a very excellent one. The first side contains a fugue in the archaic style. It is wisely sung in a straightforward manner, with little attempt to alter its rather stiff formal character, and with the chief emphasis on clarity of separate parts and the maintenance of a steady rhythm. The second side contains the finale of the motet in the form of a chorale. This performance seems to me one of the finest methods of dealing with a chorale which I have heard. Usually, they are sung either in a slow over-emotionalized manner, or else so heavily and hurriedly that the effect is quite spoiled. In this case, however, a very happy medium is struck. The emotional element is given a tender and delicate expression, while at the same time, the emotionally sturdy character of the form is not forgotten.

The only fault to be found is with the (male) sopranos, who, at times, tend toward shrillness and are a trifle over-prominent. I hope for some more records from this traditional and estimable source.

Bach: *Matthaeuspension*—Choruses No. 25 and 26, sung in English by Walter Widdop and the Philharmonic Choir, with Orchestra conducted by C. Kennedy Scott. Victor 7429. (1 D12, \$2.00). November Special List.

The Same—*Erbarme dich, mein Gott*. (No. 48) in two parts, sung in German by Maartje Offers, with violin obbligato—played by Isolde Menges, and orchestra conducted by Malcolm Sargent, Victor 11143.. (1 D12, \$1.50). November Special List.

A complete *Matthaeuspension* is still unaccountably lacking, and in the meanwhile we must be satisfied with such bits as these. The German titles of the numbers on the first record are "O Schnierz, hier zittert das gequaelte Herz," and "Ich will bei meinem Iesu wachen." In both of them the form is a solo voice alternating with the chorus, in more or less meditative fashion. Widdop seems to me a very unfortunate choice for the

part. He is essentially an aggressive tenor, and in his inability to give a lyric presentation of this music, he turns for his effect to dramatic emotionalism which \$ find considerably out of place. The chorus shows the result of careful training and a good acquaintance with the music. But it is the orchestral part which deserves the highest praise, especially the playing of the prominent wood-wind parts and of the harpsichord *continuo* which is performed on the instrument for which it was originally written. Kennedy Scott proves even more than on his previous disks his excellence as a choral conductor, especially in his chosen realm of Bach, and this fact leads one to hope that he may be selected to produce a complete *Matthaeuspension* when the times comes although preferably with better soloists and with the much smaller Bach Contata Club whose performances under his direction of both the *Passion* and of the B Minor Mass have been hailed as so remarkable.

The celebrated aria "Echarme dich, mein Gott," sung by the much praised dutch contralto, Waartje Offers, is likewise an important addition to the recorded repertory. Numbered forty-eight it immediately succeeds the interview of Peter with the serving maids, in which he denies the Lord. On the whole, the performance is marked with a commendable restraint and lack of emotionalism. The violin obbligato performed by no less a person than Isolde Menges, is played with the greatest finish and refinement, but it seems to me that it is made almost too smooth and silky. The balance between it and the solo voice, is however extremely commendable, although I think that even so it at times tends to be overshadowed.

R. H. S. P.

BACH: *Two Chorales*—"Aus tiefer Not" and "Jesus meine Zuversicht," sung in German by LOTTE LEHMANN, with organ accompaniments by PAUL MANIA. COLUMBIA G-4057-M (D10, \$1.50).

These are rather loosely called Bach chorales. Actually they are hymn tunes on which Bach based chorales, sung by a solo voice, and accompanied by organ chords that follow Bach's harmonizations but omit much of the flowing part writing. "Aus tiefer Not" is not the Luther tune in Bach's cantata No. 38, but the Strassburg tone used in the chorale "Herr, wie du willst" in Cantata No. 156. The words, however, are Luther's. "Jesus meine Zuversicht" is the Krüger tune used in the chorale of the same name, Bachgesellschaft Ausgabe 39, No. 112. Mme. Lehmann sings both with fine simplicity and warmth, but the somewhat unsteady tone of the studio organ provides a rather ineffective accompaniment.

DARGOMWJSKY: *The Old Corporal*, and FLEGIER: *Le Cor*, sung by FEODOR CHALIAPIN, with orchestral accompaniments conducted by GEORGE BYNG. VICTOR (special list) 7422 (D12, \$2.00).

These two songs, one in Russian, the other in French, are the type of dramatic, martial ballad with which Chaliapin excels. He is given excellent recording and appears to be in superb voice. The vivid dramatic forcefulness is to be expected, of course, but hardly the amazing crispness in the Dargomwjsky song, or the tonal flexibility and coloring in both pieces. The accompaniments are exceedingly well-turned.

BRAHMS: *Alto Rhapsody*, Op. 53, sung in German by SIGRID ONEGIN with the BERLIN STATE OPERA ORCHESTRA and BERLIN DOCTORS' CHOIR, conducted by KURT SINGER VICTOR (special list) 7417-8 (2 D12, \$2.00 each).

It is surprising that the *Alto Rhapsody* has not been recorded earlier, for it is regarded by the Brahmsian faithful—as well as by Brahms himself—as the most inspired and revelatory of his works. It is a setting of a fragment of Goethe's *Harzreise im Winter*: "the voice of human isolation . . . loneliness, renunciation, and at

the last, noble appeasement." Brahms spoke of it as the epilogue to the *Liebeslieder*: "In the constricted sounds of the opening is the bitter complaint of disillusionment and loneliness; the middle section overflows with the desire for appeasement of a tortured soul that has lost all capacity of joy; in the heavenly song at the end he frees himself of sullen restlessness and a ray of peace falls into the clouds that have enfolded him. *Die Trane quillt, die Erde hat ihn wieder.*"

The legend of Brahms' austerity and disdain of sentimentality dies hard, even with the evidence of his own words and this music, to say nothing of the well substantiated account of his sleeping with this score beneath his pillow. "Nowhere did he reveal himself so completely as here. . . ." But complete self-revelation is a dangerous thing, and nowhere more fatally so than in music. To me the chamber works are the quintessence of Brahms' great heartfulness; the Alto Rhapsody is a supersaturation of sentiment, his own and that of his race. To kindred souls it is ineffably moving; others will turn for the perfect musical expression of human isolation and loneliness (sans the convenient heavenly appeasement) to a work like Delius' *Sea Drift*.

Onegin's glorious voice is the feature of the recording, although her singing is none too well adapted to the style of Brahms' writing. The balance of orchestra, soloist, and chorus is reasonably well maintained, but the conducting verges strongly on lushness. The recording is excellent in spots, but there are uneasy moments of pitch wobble and wavering tonal line. Yet those who like Specht find the work "inspired throughout; every note animated, charged with the deepest emotion," will place these records in their most cherished collection.

ATKINSON: *Spirit of God, Descend upon my Heart*, sung by the CHOIR of THE RIVERSIDE CHURCH, HAROLD VINCENT MULLIGAN, organist and director; and *A Litany of Praise* by REV. HARRY EMERSON FOSDICK and CHOIR of THE RIVERSIDE CHURCH. VICTOR 22824 (D10, 75c).

GOTTSCALK: *Holy Ghost, With Light Divine*, sung by the CHOIR of THE RIVERSIDE CHURCH; and *A Litany of the Nation*, by REV. HARRY EMERSON FOSDICK and CHOIR. VICTOR 22823 (D10, 75c).

Recordings actually made in the Riverside Church. The hymns are straight-forwardly sung, and the litanies clearly spoken with well recorded choral responses.

LUTHER: *Jumala Ompi Linnamme*, and BACH: *Rakkahin Jesus*, sung in Finnish by OIVA SOINI with orchestral accompaniments. VICTOR (Finnish list) V-4118 (D10, 75c).

A very capable Finnish baritone sings these two staunch old German hymn tunes with admirable tone and simplicity.

C. C.

OPERATIC

CARMEN—*En vain pour éviter* (Card Song), and GRECHANINOW: *Over the Steppe*, Op. 5, No. 1, sung in French and English respectively by MARY GARDEN, with orchestral accompaniment in the Carmen excerpt, and piano accompaniment by JEAN DANSEREAU in the song. VICTOR (special list) 1539 (D10, \$1.50).

This is a less incongruous coupling than would seem at first glance. Carmen's fatalistic soliloquy has much the sombreness of mood of the Russian song. The subtler drama of the Bizet excerpt is the more effectively pointed, although the single mood of the song is broadly lined. The former performance, if hardly the latter, makes one doubt the accepted legend that Miss Garden's genius lies in her histrionic ability rather than her voice. Considered purely as recorded singing, this

side of the disc is a first-rate one; as a rounded performance it is exceptional. May we not have more such recordings from Miss Garden? The list is far too brief.

VERDI: *Aida*—*Ritorna Vincitor*, sung in Italian by ROSA PONSSELLE, with orchestra; and *La Traviata*—*Ah, fors' è lui*, sung in Italian by LUCREZIA BORI, with orchestra. VICTOR 7438 (1 D 12, \$2.00) November Special List.)

It is not frequently nowadays that one thus encounters two such artists as Ponselle and Bori on one record. Although the two selections are such oft-heard ones, these versions are sufficiently outstanding to recommend them to the notice of any who have interest in such music.

In the dramatic number from *Aida*, Ponselle gives at times the impression of not being in her best voice—although she has often previously disappointed us much more grievously in this respect. However that may be, she is at her best in the exalted calm of the second half, where the pure and sustained quality of her tone and her deep yet restrained emotion are quite impeccable. Remembering Rethberg's, one hesitates to say a best recorded version, but at any rate it has the certain advantage of superior recording over the earlier disc.

In considering any record of "Ah, fors' è lui," one is tempted immediately to say Melba, but it seems to me that in such a case it is necessary either to decide definitely that, for the sake of the perfect artistry of the older disc, one will put up with certain mechanical deficiencies or that one had better own both the old and the new, to supplement each other. If so, this is undoubtedly the electrical version that one should buy. Whether Bori be the equal of Melba or no is a useless question, but she is certainly an excellent artist in her own right and at her best in the *Traviata* excerpt. It might be remarked that, in both selections the orchestra is remarkably good and well balanced for operatic solos, reminding one of the Metropolitan releases.

HANDEL: *Josua*—*O haett' ich Jubals Harg'*, and R. STRAUSS: *Die heiligen drei Koenig aus Morgenland*, sung in German by ELISABETH SCHUMANN, with the VIENNA STATE OPERA ORCHESTRA, conducted by KARL ALWIN. VICTOR 7209 (1 D 12, \$2.00), November Special List.

Joshua, first produced in 1748, was the fourteenth in the series of Handel's English Oratorios, but this well-known selection is here sung in German.

A new Schumann disc may always be considered an event of the first importance, whatever the matter. In this case that can scarcely be said to equal in interest her Bach and Mozart selections but Handel at any rate, is always more than worth while.

The whole presentation of the *Joshua* aria is extremely praiseworthy. The picked orchestra is a fine one and the balance between it and the vocal soloist is most judicious. Too often, in this sort of music, this important fact is not regarded, and the important orchestral part, often truly *obbligato*, is treated as though it were merely a modern operatic "accompaniment." Furthermore, and equally praiseworthy, is the inclusion of the *continuo*, played by Karl Alwin, albeit on a pianoforte. Of Schumann's performance there can be little to say, except that she again proves her marvellous understanding for that sort of music. She negotiates the rudely, almost awkwardly, declamatory opening phrase as smoothly as possible, and interprets the alternating *piano* and *forte* sections impeccably. The only fault one could possibly instance is a slight suspicion that the singer is occasionally a little out of breath.

In the Strauss song, the singer seems a little smothered under the elaborate and heavy orchestration, which includes a celesta. It seems that a singer with less pure and more richly emotional voice and manner would have been if anything better suited to the music, while Schumann was allowed to do more of the things which she alone can do so inimitably.

(This disc would already appear to have been issued in a special release in this country some time ago).

WAGNER: *Die Meistersinger*—Was duftet doch der Flieder, (Act II), two parts, sung in German by FRIEDRICH SCHORR, with the LONDON SYMPHONY ORCHESTRA, conducted by ALBERT COATES. VICTOR 7425. (1 D12, \$2.00.)

The Same—Schusterlied, "Jerum! Jerum!", and *Tannhaeuser*—Blick' ich umher, sung in German by FRIEDRICH SCHORR, with the LONDON SYMPHONY ORCHESTRA, both conducted by ALBERT COATES. VICTOR 7426. (1 D12, \$2.00).

The Same—Gruess' Gott, mein Junker, and Mein Freund, in holder Jugendzeit, sung in German by FRIEDRICH SCHORR and RUDOLF LAUBENTHAL, with the LONDON SYMPHONY ORCHESTRA, conducted by ALBERT COATES. VICTOR 7427. (1 D12, \$2.00).

The Same—Abendlicht Gluehend, and Aha! Da streicht die Lena schon ums Haus, sung in German by FRIEDRICH SCHORR and RUDOLF LAUBENTHAL, with the LONDON SYMPHONY ORCHESTRA, conducted by ALBERT COATES. VICTOR 7428, (1 D12, \$2.00). (All from the November Special List).

Apparently Victor intends to build up its long awaited *Meistersinger* set gradually in monthly releases, and although the process be in some ways a tantalizing one, in view of the superlative excellence of each succeeding disc one cannot cavil, and can only hope earnestly that the series may continue each month as regularly as it has for the past two.

The first disc of the present issue (the Elder Monologue) is a re-recording of a disc made almost four years ago by the same singer with the Berlin State opera Orchestra under Blech. The enthusiastic praise with which it was greeted at that time rather tended to make me sceptical of the wisdom of a remaking of it, but before the orchestral introduction was finished (it begins several bars sooner than the previous disc, by the way), I was more than ready to accept it. Such a comparison once in a while, between a record in 1927 considered unusual and one which now appears not much above the average, is very salutary in making one appreciate the continual mechanical advances which are being made. A host of details, many of them of importance, become audible for the first time, the voice is sharper and more life-like, etc.. The interpretation itself is of equal excellence with the former version, which means that it approaches perfection, and Coates, for his part, is not behind Blech. The Schusterlied already exists by Schorr in the album of actual performance excerpts from the *Meistersinger*, but, aside from the interest as such attaching to these, this performance must be judged preferable. Both Schorr and Coates combine to give a performance which may truly be termed magnificent, presenting all the breath and vigour inherent in the mischievous and riotous song, but which so often either conductor or singer or both are not equal to extracting from it. The orchestral detail is well cared for, although one could wish it a trifle more in the fore-ground.

In the case of the hymn of *Wolfram* from *Tannhaeuser*, it must be confessed that it derives its chief if not only interest from the performance.

WAGNER: *Tristan und Isolde*—Wohin nun Tristan scheidet, (Act II), and Wie sie selig, (Act III), sung in German by LAURITZ MELCHIOR, with the LONDON SYMPHONY ORCHESTRA, conducted by ROBERT HEGER. VICTOR 11136. (1 D12, \$1.50). November Special List.

To turn from Laubenthal to the voice of Melchior is

certainly a revelation, for in the latter we find, one must reiterate it, the ideal Wagnerian tenor. And on this record, more than in any previous issues, the full lyric beauty and refinement of his voice is revealed. One could not from an Italian demand more delicacy and smoothness of tone. The two excerpts here given are peculiarly suited to bring out these virtues. In the first, at the end of Act II, Tristan refuses to answer King Mark and tells *Isolde* whither he is going. Extending from the end of *Mark's* soliloquy to Tristan's kiss, it is an excerpt which, though varied, is of much beauty. The second part contains the so-called "Tristan's Vision," and is remarkable as one of the most sustainedly ecstatic and lyrical passages in the opera. The chief fault which might be found with the whole is that it is, if anything, too restrained, thus perhaps losing some of the effect. The orchestra, in the *pp.* passages, often sinks too completely into the background. Nevertheless, the disk can be hailed as an outstanding Wagnerian release.

R. D. D.

SONGS

DELIBES: *Lakme*—*Bell Song* ("Ou va la jeune Indoue"), sung in French by LILY PONS, with orchestral accompaniment conducted by G. CLOEZ. COLUMBIA G-4056-M (D10, \$1.50).

Mlle. Pons also recorded the Bell Song on one of her first Victor releases (March 1931). The present version, taken from her French Odeon list, is less spaciouly recorded and accompanied, but clarity and precision are all that could be desired. To some this unamplified performance will give a more faithful reproduction of both voice and performance; to others it will be less impressive. At any rate, there can be no question about the singing. Mlle. Pons runs through Delibes' gymnastics with magnificent accuracy and assurance. Her phrasing and enunciation are extremely clean-cut, there is charm as well as precision in her singing, and one has always been consciousness of a keen musical mind behind the voice. One can say as much for few coloraturists. . . .

R. D. D.

BOHM: *Still wie der Nacht*, and LISZT: *Es muss ein Wunderbares sein*, sung in German by RICHARD TAUBER, with orchestral accompaniments conducted by ERNST HAUCKE. COLUMBIA G-4055-M (D12, \$1.50).

Tauber's American debut was quite the sensation that admirers of his records expected. Columbia does well to make available so many of his recordings at the same time he is figuring so strongly in the American musical scene. The present pieces are excellent examples of richly romantic Teutonic *lieder*, sung in warm nostalgic style. Tauber's singing of "Still wie der Nacht" is quite the best I have ever heard on records or off. The Liszt song is less broadly lyrical, but equally restrained, and needless to say Tauber sings it graciously. Both performances are free from the falsetto and inaudibly pianissimo passages that many critics object to in his concert appearances.

SCHUBERT: *Die Forelle*, and HILDACH: *Lenz*, Op. 19, No. 5, sung by ERNESTINE SCHUMANN-HEINK, with piano accompaniments by KATHERINE HOFFMANN. VICTOR (special list) 1540 (D10, \$1.50).

This is an uncanny record. The two brief *lieder* would not much more than fill one side of a ten-inch disc, but within their tiny compass, one gets a literally astounding bit of vivacious singing and brilliant interpretation. And this by an artist who might be the mother or grandmother of most recording singers of today. Surely there were giants in those days! If ever the phonograph performs historical service it is in the

preservation of a talent like Schumann-Heink's, for without such tangible evidence it would be unbelievable to the next generation.

GEHL: *For You Alone*, and d'HARDELLOT: *Because*, sung in English by RICHARD CROOKS with orchestral accompaniments. VICTOR 1497 (D10, \$1.00).

Big-voiced performances of familiar light songs. Crooks is not sparing of sentiment and bombast, a popular formula, and one that will undoubtedly be commercially successful in this case.

R. STRAUSS: *Befreit* and *Caecilie*, sung in German by ROSETTE ANDAY, of the Vienna State Opera, with pianoforte accompaniment by FRANZ RUPF. BRUNSWICK 90208. (1 D12, \$1.50).

Mme. Anday's interpretation of these two Strauss songs is of the sort which might be called competent but not remarkable. Her voice is rich and she sings with much, almost over-much, feeling, especially in *Befreit*. The more vivacious *Caecilie* does not suit her so well and she has some difficulty in negotiating the intervals. The piano accompaniments are good and well recorded.

MARTINI: (arr. Florian): *Plaisir d'Amour*, and CHOPIN (arr. Litvinne): *Etude in E Major*, sung in French by NINA KOSHETZ with orchestra, and with pianoforte accompaniment by PIERRE LEBOSHUTZ. VICTOR 9675. (1 D12, \$1.50). November Special List.

Both numbers are of the lightest, the second being one of those gratuitous arrangements of a piano selection, Mme. Koshetz by her extreme artistry raises them to something worthy of consideration. The *Plaisir d'Amour* in particular is invested with an atmosphere which is most seductive.

Educational

From the Victor Educational Department comes a new series of children's records, bolstering up the already good-sized library of simple orchestral pieces to which children can perform folk dances and singing games, or from which they can learn the elements of phrasing and rhythm. Nos. 22760-2 are devoted to Singing Games and Folk Dances, three to five to a record side. Nursery tunes and light popular classics furnish the material. No. 22764 is an interesting march disc, containing a brief performance of the main themes of such famous marches as those from *Aida* and *Trova-tore*, Bizet's March of the Three Kings, and Toreador's Song and Street Boys' Parade from *Carmen*. Nos. 22765-7 are devoted to "Skips for Children," "Phrasing" (simple melodies like that from the Mozart piano sonata in A), Marches, "Rhythm Band," and "Skipping and Running." All the performances are by the Victor Orchestra, and are appropriately simple and clearly scored and rhythmized. Blank grooves separate the different pieces on each record side, so that any one can be easily picked out.

POPULAR—DANCE

Miscellaneous

There are three good concert orchestral discs: a medley of world waltzes arranged by Robrecht and played by Marek Weber in his customary polished manner (Victor 50036, \$1.25), an unpretentious but effective coupling of Estrellita and Waldteufel's Espana Walts played by the Brunswick Concert Orchestra (Brunswick 6194), and a brisk salon reading of Aletter's

Rendez-Vous Intermezzo, played by the Columbia Orchestra under Charles Prentice, coupled with an attractive arrangement and performance of Cherry Ripe, by the Venetian Players (Columbia 2551-D). The best vocal ensemble is the *Rondeliers* singing ingenious versions of Lady of Spain and I Need Lovin' to very brisk accompaniments by the Piano Pals (Columbia 2546-D).

It is a long time since there have been any aspirants for the crown of the long-quiet Black Crows, but Columbia's new team, Bert Swor and Dick Mack, are heard this month in Wowdy Dowdy, the most amusing comic Negro dialogue disc since the great days of Moran and Mack (Columbia 15707-D). Among the songsters, the following vocal discs seem to me to lead the field: Brunswick 6190, Blues in My Heart and When It's Sleepy Time Down South, sung very sweetly and sentimentally by Mildred Bailey to superbly smooth accompaniments by the Casa Loma Orchestra; Columbia 2556-D, Time on My Hands and Just Friends, in rich baritone versions by the new find, Red McKenzie of the Blue Blowers' Orchestra; and Victor V-6155 (German list), Meine Mutter war ein Rheinisches Kind and Ich bin ja so vergnügt (from the tonfilms "Nur am Rhein" and "Liebling der Gotter"), sung in sturdily straightforward fashion by the second Tauber—Marcel Wittrisch.

A sacred release of unusual interest is Columbia 2561-D, whereon Aimee Semple McPherson Hutton and David Hutton (who have recently visited the East on a revival tour) preach and sing.

Show numbers: Earl Carroll's "Vanities" is still the most popular source of recording material. Victor Young and the Brunswick Orchestra play smooth routine version of Good-night Sweetheart (coupled with To Be Worthy of You on Brunswick 6195). Have a Heart and Tonight or Never (6178). The Cloverdale Country Club Orchestra plays a more varied arrangement of Goodnight Sweetheart, introducing a clever accordionist, and a fair Who Am I? (Okeh 41523). However, the best version of Goodnight Sweetheart is Guy Lombardo's, coupled with an equally sweet-toned I Wouldn't Change You for the World (Columbia 2547-D). This is the Missus re-appears in a buoyant version by Ed Parker one Okeh 4525, coupled with an equally sonorous and spirited performance of It's the Darndest Thing from "Singin' the Blues." The same song and the title song of the same show are played by Loring Nichols (Brunswick 6191) in ingenious arrangements, vigorously but somewhat shrilly played. Arden and Ohman give a vivacious catchy performance of Oh That Kiss and a sturdily lyrical You're My Everything from "The Laugh Parade" Victor 22818—a very effective disc). Columbia 2542-D couples Benny Goodman's high spirited, sonorous performances of Help Yourself to Happiness (from the "Follies") and Not That I Care (from "Free for All"). Also from the Follies is Ben Bernie's attractive I'm With You, coupled with You Call It Madness (Brunswick 6189).

Best ballroom dance numbers. Brunswick: very crisp, snappy versions of Dancing Notes and Two Heads in the Moonlight by Victor Young and the Brunswick Orchestra, starring the piano and xylophone (6177); authentically Spanish tangos, My Only Love and Tell Me, by Zito's Tango Orchestra (6182); Isham Jones in Was It Wrong? and I Wouldn't Change You for the World (6202); and a smooth coupling of Love Letters in the Sand and Let's Drift Away on Dreamers' Bay by Young and the Brunswick Orchestra (6188).

COLUMBIA: the Ipana Troubadours lead with two pleasing discs of songful performances, You Didn't Know the Music and Can't You See? (2548-D) and When It's Sleepy Time Down South and You're My Only Sweetheart (2541-D). Ben Selvin does a fine

brisk martial performance of Charlie Cadet, coupled with a peppy danceable version of Little Mary Brown (2554-D); and the *Radiolites* offer very smooth, sentimental versions of Love Letters in the Sand and I Don't Know Why (2540-D).

OKEH: *Buddy Campbell* and his capable orchestra play Little Mary Brown and Time on My Hands (41524), and Charlie Cadet and Lucille (41527); and the *Cloverdale Country Club* Orchestra plays a smooth Faded Summer Love and a peppy I'm for You One Hundred Per Cent (41528).

VICTOR: *Paul Whiteman* returns to the Victor stable again after several years with Columbia. His first release under his new contract is a coupling of Cuban Love Song and Tell Me With a Love Song, both in his best broad, bland-toned manner, but both exceedingly sentimental (22834). I prefer the livelier efforts of *Gene Kardos* in a neat What Are You Thinkin' About, Baby? and a very energetic football song, A Hot Dog, a Blanket and You (22840—a peppery performance), and *Ted Weems* in vigorous, ringing-toned versions of I'm for You One Hundred Per Cent and That's What I Like About You (22838). For blander, but firm-toned danceable performances there are You're My Only Sweetheart and the attractive Ploddin' Home, played by *Wayne King* (22835).

Hot Jazz. The most amusing number, if one does not question its taste, is *Gene Kardos'* ballad of Peter and Paul, coupled with a flaming sales talk. You've Got to Sell It, that will break down any hearer's sales resistance (Victor 22843). *Red Nichols* has recently gathered his old *Pennies* together again to make a few discs in their never-to-be-forgotten style. He himself is supposed to fear that they sound too old-fashioned today, but while the first release is hardly as incomparable as the best of four or five years ago, it is still infinitely more modern than the present fashions in jazz playing. Honolulu Blues and Oh Peter are the pieces, but it is the playing, particularly the grand work of Vic Burton on the drums (to say nothing of the solos by Venuiti, Lang, Dorsey, and Schutt) that makes the disc notable for the hot jazz enthusiast (Brunswick 6198). The best other hot numbers are Brunswick 6197, whereon the *Mills Brothers*, unaided by mechanical contrivances other than a guitar, do fearful and wonderful vocalizations of Tiger Rag and Nobody's Sweetheart. In the words of the annotator: it "sounds like an orchestra, has the rhythm of an orchestra, has the dance tempo of an orchestra, and yet is only four men who can do tricks with their mouths." *Eddie Deas* and the *Boston Brownies* do a clever take-off on signboard slogans, Signs of the Highway, coupled with Jes' Shufflin', (Victor 22841); *Mills Blue Rhythm Boys* do slow versions of Ev'ry Time I Look at You and Snake Hips, featuring a pianist (Brunswick 6199); *Cab Calloway* does a frisky performance of Bugle Call Rag, enlivened by magnificent exhortations (Brunswick 6196—with You Rascal You); and *Earl Hines* and *Tiny Parham* share honors on Victor 22842, the former with Sweet Ella May and the latter with a slow songful Rock Bottom.

RUFUS

THE PHONOPHILE'S BOOKSHELF

The Listener's History of Music, three volumes in one. Oxford University Press, 1929. \$6.00. 622 pp., with music and illustrations.

To comment on so widely known, and in its way so monumental a work as this seems likely to be unprofitable. Yet there may still be some to whom its manifold and remarkable virtues can still be proclaimed, or others whom some faults may have escaped.

The chief objection which I can find is a too great emphasis on "progress" in music, as a result of which there is a definite tendency to treat earlier music as "primitive" and in some way crude, later music as being technically more developed, therefore better. No doubt as a corollary of this very serious and fundamental error, there is a very striking disproportion in the division of the book; all the music until the death of Beethoven, which many people consider the most important written, is treated in volume one, occupying considerably less than one third of the total number of pages (180 out of 622). In these pages, moreover, such a perfect art form as the gregorian chant is not so much as mentioned.

When one comes to listing merits, the problem becomes more difficult, for although they may not compensate for the fundamental defect mentioned above, they are very numerous. It may with justice be said that no one who intends to concern himself with the subject of music can do without this volume. So many facts and questions in the history of music does it cover in its small scope, that the more one looks at it the more one is amazed. Naturally, the author would I am sure be the last to claim exhaustiveness, but nevertheless the numberless subjects touched upon are treated with such concise brevity, that in very many cases one has no need to look further. It is a notable and laudable fact that, in spite of the necessity for compression, a considerable amount of space is given to the rise of the Romantic movement (and later to Expressionism, Impressionism, Anti-romanticism, etc.). Although the chapters on this subject, for the most part fail to get to the real root of the problem of differentiation, and although Classicism, in being mentioned only in opposition to Romanticism, is inexcusably slighted, this recognition of the fundamental importance of the coming of this new influence should be given due praise. The concern with this problem is indeed typical of the book throughout. It does not concern itself merely with a strict factual and historical treatment, but also broaches questions of such moment as: "The composer's problem in setting the words of the mass," "Comparisons of Bach with Handel, and of Bach with Palestrina"; while there are appendices on: "The Clavichord, Harpsichord and pianoforte," "The Century of Perfection (1650-1750)," "Programme Music," "Polytonality and Atonality," etc., etc. Each of the three main divisions is furnished with an excellent and detailed bibliography. Finally, and of great importance, the whole is bound together by an encyclopedia index of fifty-two pages, divided into seventeen headings to facilitate easy reference.

R. H. S. P.

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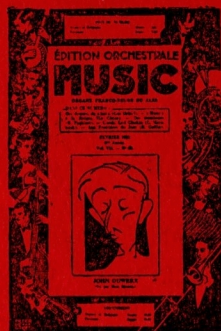
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